

LSC-2633 LIVING STEREO

LOVE WALKED IN

MORTON GOULD

AND HIS
ORCHESTRA



RCA VICTOR
RED SEAL



Love walks into our lives in many different ways.

The songs in this album have been chosen, and arranged, to reveal this variety of romantic expression. In setting each song, I have sought the essence of what I believe it seeks to convey. The orchestral palette is used to frame the melody and the color of its musical background. Some of the songs are rhapsodic; others contained and classical. Some are sophisticated; some evoke memories.

George Gershwin's *Love Walked In* from "Goldwyn Follies" (1938)—the title song of the album—is a great but very simple tune. Its profile is austere yet warmly communicative. It is framed simply—but richly—using the full colors of a symphonic orchestra. In the opening bars, the vibraphone steals in, then the low strings, followed by the trombones, then trumpets. The strings take over, swelling, rhapsodic; then the brasses make the full, triumphant statement. For this song is of love's fulfillment.

I'm in the Mood for Love from "Every Night at Eight," also a song of the 1930s, breathes nostalgia. All of us are vulnerable to the associations of our youth, and I have set this beautiful melody by Jimmy McHugh against an orchestration that is quietly lyrical and introspective. Harold Arlen's *Let's Fall in Love*, from the 1934 show of the same name, is more assertive. Using the full string body and harp, the mood is soaring, almost impassioned, pleading, anticipating, contained in an arrangement of building excitement.

The full orchestra is used again in *Tell Me That You Love Me* which, to me, is expansive, Continental, almost Latin. The mood is sustained against a sound of strumming mandolin effects suggesting a troubadour singing in a café or beneath a moonlit balcony.

Speak to Me of Love (Parlez-moi d'amour) reflects the soul of the *chanteuse*—an Edith Piaf. It speaks in whispered insinuations, suggestions—hushed and breathless—framed in the texture of strings. *Easy to Love* from "Born to Dance" (1936) has a different sophistication; it is suave, relaxed, a Cole Porter melody of great beauty, without conflict. To express this, the piano is used with full orchestra, in a sense meditating on charm, tenderness and gaiety—qualities so easy to love.

Side 2 opens with *My Silent Love*, which has become familiar for its chorus. Few people realize it was originally part of Dana Suesse's *Jazz Nocturne*. It has been returned to the musical interludes of its natural setting. They give the melody listening interest, for this is the one song in the album not built on a repeated chorus.

Harry Archer's *I Love You* reaches back to a specific era. To me, it says: "I loved you in 1923." It is framed not in a contemporary setting, but with a consciously old-fashioned ornamentation of banjo and saxophone, opening with banjo against strings to evoke sounds and memories of the '20s.

Why Do I Love You from "Show Boat" is an intimate tune of great beauty and naturalness. A string quartet against the string body is used to convey highly personal, caressing tenderness, revealing and repeating the intimacy of Jerome Kern's haunting melody.

Grieg's *I Love Thee (Ich liebe dich)* is of much broader scope. Speaking universally to us, from no time or place, it is a ritual declaration of love as traditional as Mendelssohn's *Wedding March*. In the other songs it was necessary to start with melody and add composition. *I Love Thee* is a composition in itself and has been given Grieg's original setting, neither expanded nor contracted. It is romantically colored by a simple classical orchestration.

Almost Like Being in Love from "Brigadoon" again uses only strings. But here they are amusing, gay, piquant; for this is not a statement, but a bubbling, effervescent commentary on the idea of love.

The final song is *I'm Sure of Your Love* which I wrote with Adolph Green and Betty Comden in 1945 for "Billion Dollar Baby." It is a positive expression of love with an extended, flowing musical line, to which I have tried to give warmth and poignancy.

Here, then, are 12 songs with one intent: to move and delight the listener. They say "I love you" in many different ways; but, then, love walks in many different ways.

—MORTON GOULD

Produced by Joseph Habig • Recording Engineer: Lewis Layton

LOVE WALKED IN

Arranged & conducted
by Morton Gould



SIDE 1

- Love Walked In (Gershwin) (4:02)
- I'm in the Mood for Love (McHugh) (2:44)
- Let's Fall in Love (Arlen) (3:49)
- Tell Me That You Love Me (Bixio) (3:39)
- Speak to Me of Love (Lenoir) (3:45)
- Easy to Love (Porter) (3:55)
(Leonid Hambro, piano)

SIDE 2

- My Silent Love (Suesse) (3:46)
- I Love You (Archer) (3:50)
- Why Do I Love You (Kern) (3:21)
- I Love Thee (Grieg) (2:29)
- Almost Like Being in Love (Loewe) (2:49)
- I'm Sure of Your Love (Gould) (3:32)

Public performance clearance—ASCAP.

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"HIS MASTER'S VOICE"

LOVE WALKED IN
(Arrangements by Morton Gould)

LSC
2633
(N2RY - 2147)

SIDE 1
RED SEAL

Gershwin LOVE WALKED IN
J. McHugh I'M IN THE MOOD FOR LOVE
Arlen LET'S FALL IN LOVE
Bixie TELL ME THAT YOU LOVE ME
Lenoir SPEAK TO ME OF LOVE
Porter EASY TO LOVE
Morton Gould and his Orchestra
6. Leonid Hambro, *Piano*
Raymond Casara, *Trumpet*
1. 4:02 2. 2:44 3. 3:49
4. 3:39 5. 3:48 6. 3:55

LIVING STEREO

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RCA VICTOR



HIS MASTER'S VOICE
LOVE WALKED IN
(Arrangements by Morton Gould)

LSC
2633
(N2RY - 2148)

SIDE 2
RED SEAL

Suesse MY SILENT LOVE
Archer I LOVE YOU
Kern WHY DO I LOVE YOU
Grieg I LOVE THEE
Loewe ALMOST LIKE BEING IN LOVE
Gould I'M SURE OF YOUR LOVE
Morton Gould and his Orchestra
1. 3:46 2. 3:50 3. 3:21
4. 2:29 5. 2:49 6. 3:32

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